

THE SOUND AND THE FURY

LIVING LITERATURE SERIES

WILLIAM FAULKNER

A PERMA-BOUND PRODUCTION

TEACHER'S GUIDE

GUIDE WRITTEN BY MARY ELLEN SNODGRASS

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SYNOPSIS

The story of the demise of the patrician Compson family, as told from the point of view of Benjy, Quentin, Jason, and the author, moves about freely in time. In general, these are the major events of the stream-of-consciousness novel: before the plot begins, Caroline Bascomb marries Jason Richmond Compson III, an effete, aristocratic Southern alcoholic living near Jefferson, Mississippi, near the end of the 19th century. She bears four children: Quentin, Jason Compson IV, Candace or Caddy, and Maury. She renames the last child Benjamin or Benjy because his retardation may offend her brother, Maury Bascomb, the last male of her family line.

Because Father Compson withdraws from family responsibilities and because Caroline is too involved with neurosis and hypochondria to be a parent, Dilsey Gibson, the family cook, takes charge of the household. Caroline forces Dilsey to perform personal services that keep the maid in constant motion between sickroom and kitchen. A series of Dilsey's sons—T. P., Versh, and Luster—serve as babysitters for Benjy, who is easily disturbed and must be guarded to keep him from harming himself.

Each of the other children searches for emotional sustenance. Quentin longs for love, Caddy for independence, and Jason for money. Benjy, who frequently lapses into fits of inarticulate moaning, yearns for the things that make him happy—food, warmth, wholeness, and his sister's love.

Father Compson sells an adjacent strip of pasture to pay for Quentin's education at Harvard. Benjy, who cannot comprehend the creation of a golf course nearby, looks through the fence and howls in dismay. He later loses control after he realizes that Caddy is no longer a virgin after Dalton Ames seduces her. Benjy mourns her absence when she marries Herbert Head and leaves home. In an embarrassingly short period of time, Caddy bears a daughter named Quentin. Much like mother and uncles, the child grows up in the Compson household with only Dilsey to offer her love and discipline.

Shortly after Mr. Compson's death, in 1912, Jason, who works for Earl at the hardware store, assumes support of the family. Jason embezzles Quentin's support checks and develops a strong antipathy to his niece. The girl refuses to be tamed and soon replicates the promiscuity of her mother. Jason taunts his niece and tries to lock her in her room. She runs away with a tent-show employee, taking along the funds from a money order that Jason forces her to endorse. The sheriff refuses to give chase because there is no evidence of her guilt.

TIMELINE

- 1895** April 7 Maury is born.
1900 Mrs. Compson alters Maury's name to Benjamin.

- 1902** Dec. 23 Uncle Maury has an affair with Mrs. Patterson.
1905 Benjy resents Caddy's perfume.
1908 Caddy puts Benjy to bed.
1909 Caddy loses her virginity to Dalton Ames.
1910 Caddy marries Herbert Head.
May The Compsons have Benjy castrated.
June 2 Quentin Compson drowns himself.
spring Mr. Compson dies.
1912 Roskus dies.
1913 Roskus dies.
1928 April 6 Miss Quentin is late arriving home from school.
April 7 Benjy celebrates his 33rd birthday. Quentin runs away with Jason's money.
April 8 Dilsey takes Benjy to Easter services and has a vision.

BIOGRAPHICAL SKETCH

Although he was born in New Albany, Mississippi, William Cuthbert Faulkner lived most of his life in Oxford, Mississippi, and made the residents and environs the focal point of his novels and short stories. One of the South's greatest spokesmen, Faulkner was born on September 25, 1897, the great-grandson of lawyer and politician Colonel William Culbert Falkner (the u was added to the author's name in 1926) and was heavily influenced by his ancestor's involvement in the Mexican War, Civil War, and Reconstruction Era, especially the building of the railroad.

Faulkner received little formal education, having left school after the tenth grade. Because of his diminutive size, military authorities rejected him for service during World War I. Determined to fight, he journeyed to Canada to join the Royal Air Force. Following honorable but limited involvement in the war, he spent a year at the University of Mississippi, where he published stories and poems in school literary journals. He moved to New York City, but failed to launch a literary career. Upon his return to Oxford in 1922, he took a job as postmaster, which he held for two years.

After the publication of his first work, a book of poems entitled *The Marble Faun* (1924), Faulkner moved to New Orleans to write. Encouraged by Sherwood Anderson, he published *Soldier's Pay* (1926), a financial failure. With the completion of a second novel, *Mosquitoes* (1927), he returned to Oxford in 1927 and married Estelle Oldham Franklin two years later. To support a wife and daughter Jill, he worked at the university power plant.

Faulkner evolved his characteristic style and subject in a third novel, *Sartoris* (1929), which preceded an outpouring of his best fiction totaling 80 stories and 19 novels. In 1932, he moved to Hollywood to write screenplays for *Citizen Kane*, *The Magnificent Ambersons*, *Air Force*, *Mildred Pierce*, *Gunga Din*, *To Have and Have Not*, *The Big Sleep*, and *High Noon*. In 1957, he began four-year stint as writer-in-resi-

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dence at the University of Virginia. By the 1960s, he had become the South's literary patriarch.

CRITIC'S CORNER

William Faulkner achieved little of his enormous success in tangible form, often traveling to Hollywood to eke out a living by writing movie scenarios. Influenced by the innovations of James Joyce, Faulkner remained virtually unread throughout much of his career. Not until his receipt of the Nobel Prize in 1954, a National Book Award in 1951, and the Pulitzer Prize in 1955 and posthumously in 1963, did his work come to the attention of most readers. His intuitive creation of an imaginary county and the montage of generations that populated it has since passed into literary legend.

Faulkner followed his masterwork, *The Sound and the Fury*, with a companion piece, *As I Lay Dying*, the latter describing the agricultural class and the former the white aristocracy of Mississippi as viewed in a tiny fictional microcosm named Yoknapatawpha County. The overlay of forces impinging on poor whites depicts the external pressures of poverty and the internal workings of greed. The Compsons, their foils, act out Faulkner's view of degeneracy within a formerly genteel patrician family. Set against the rock-solid strength of black house servants, the disintegrating Compson family represents a natural attrition derived from privilege and profligacy.

In honor of Faulkner's unique ability to create a voice for the voiceless and to reward humanity with a suitable tribute, pilgrims still prowl the streets of Oxford, chatting with old-timers who claim to have known the man ridiculed as Count No'Count. Faulkner scholars visit Ole Miss and tour the antebellum homes that carry on Southern traditions immortalized in his fiction. At Rowan Oak, the Faulkner homeplace, visitors admire the Underwood portable from which came some America's most profound writing.

FAULKNER'S OTHER WORKS

Absalom, Absalom (1936)
As I Lay Dying (1930)
The Bear (1942)
Big Woods (1955)
Collected Stories (1950)
Doctor Martino and Other Stories (1934)
A Fable (1954)
Flags in the Dust (1973)
Go Down, Moses (1942)
A Green Bough (1933)
The Hamlet (1940)
Idyll in Desert (1931)
Intruder in the Dust (1948)
Knight's Gambit (1949)
A Light in August (1932)
The Mansion (1959)
The Marble Faun (1924)
Marionettes (1963)
Mayday (1976)
Miss Zilphia Gant (1932)
Mosquitoes (1927)
New Orleans Sketches (1958)
Pylon (1935)
The Reivers (1962)
Requiem for a Nun (1951)
Salmagundi (1932)
Sanctuary (1931)

Sartoris (1929)
Soldier's Pay (1926)
These Thirteen (1931)
The Town (1957)
The Unvanquished (1938)
The Wishing Tree (1967)
Wild Palms (1939)

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GENERAL OBJECTIVES

1. To understand the purpose of stream-of-consciousness style
2. To account for the impact of shifting point of view
3. To interpret Southern dialect
4. To contrast the thinking style of the various characters
5. To discuss the themes of greed and selfishness
6. To explain the main events in time order
7. To analyze the story in reference to other works by Faulkner
8. To describe family attitudes in the rural South
9. To describe elements which delineate atmosphere and tone
10. To analyze the role of a surrogate parent

SPECIFIC OBJECTIVES

1. To explain how Benjy perceives and functions
2. To analyze the source and meaning of the title
3. To account for Dilsey's importance to the Compson family
4. To analyze the effects of weak authority figures on the children
5. To justify Quentin's guilt
6. To predict Caddy's promiscuity
7. To summarize Miss Quentin's place in the Compson family
8. To discuss Jason's lust for money and revenge
9. To describe Father Compson's role
10. To characterize "the first and the last"

LITERARY TERMS AND APPLICATIONS

For a better understanding of William Faulkner's fiction, present the following terms and applications:

anti-hero, anti-heroine a protagonist or central figure who is devoid of the usual heroic qualities of an admirable person or leader, particularly skill, grace, honesty, courage, and truth; a non-hero who does not embody admirable traits or who blunders into heroism by chance. Anti-heroism marks Quentin, the doomed oldest Compson son and family intellectual, who is unable to cope with guilt and who chooses death rather than life with dishonor. In high Southern style, he attempts to carry out a chivalric defense of Caddy because she is his sister, but fails to stop her slide into promiscuity.

aphorism a short, pithy statement of a basic truth. In the midst of Reverend Shegog's Easter sermon, Dilsey extracts a biblical reference to the first and the last, an identification of Christ as the Alpha and Omega, the beginning and end of time. The repeated phrase takes on special meaning as the

novel about the Compsons' degeneracy comes to a close. Dilsey, who has witnessed the internal weaknesses of each family member, is the character who best understands how the South's aristocracy collapses from a lack of self-discipline. Her return to Caroline's darkened room to retrieve a fallen Bible epitomizes the lessening of illumination, morality, and truth for the Compsons.

irony an implied discrepancy between what is said or done and what is meant. Benjy, the most seriously handicapped of the characters, experiences changes viscerally rather than intellectually. When he looks through the fence at the golf course, he wails for the family's loss of property. As Caddy grows into womanhood, Benjy smells perfume and notes her loss of virginity. When she leaves after the wedding, Benjy is heartbroken, as though he understands that marriage will take Caddy away permanently. Unlike the idealistic Quentin, Benjy is more capable of surviving the family's trials, even though he requires perpetual care and defense from injury.

THE IMPORTANCE OF SETTING

The milieu of William Faulkner's *The Sound and the Fury* is decidedly Southern. The Mississippi lifestyle of the Compsons is typical of whites of that period who depended on blacks for household assistance, cooking, nursing, and child care. Despite that fact that whites and blacks share the same space, their social, educational, and financial levels remain separate and unequal.

Faulkner reduces the scope of the Compson property to significant events and places in the house that reveal character. Caroline retreats to her camphor-scented bed and summons Dilsey to lower the shades and retrieve the fallen Bible while abdicating responsibility for marriage, house, and children. Benjy responds to warmth and is happiest near the fire. Near a window, Caddy climbs the tree and reveals her dirty drawers, a symbol of her future life of sexual impropriety. The buggy ride that takes Benjy through the gate parallels Luster's difficulties in managing Queenie with similar trials in controlling Benjy and stopping his outbursts.

When the setting moves beyond the house to Harvard University and Dilsey's church, Faulkner contrasts elegance and squalor. Quentin, a privileged scion of an old Southern family, inhabits the New England campus environment marked by the tolling of bells, yet cannot divorce his thoughts from home, Caddy's dishonor, his father's disapproval, and the downward slide of the Compson family. At Easter, Dilsey enters the weathered church with its crazy steeple. Amid the pitiful decorations of kitchen garden flowers and colored crepe paper streamers, she undergoes the novel's climactic apotheosis—a revelation of decline that brings tears to her face and an understanding of human downfall.

CROSS-CURRICULAR SOURCES

Novels

- Dorothy Allison, *Bastard Out of Carolina*
Stephen Vincent Benét, *John Brown's Body*
Erskine Caldwell, *Tobacco Road*
Donald Davidson, *Lee in the Mountains*
Clyde Edgerton, *Raney*
Fannie Flagg, *Fried Green Tomatoes at the Whistle Stop Cafe*
Kaye Gibbons, *Ellen Foster*
Bette Greene, *Praying for Sheetrock*

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Judith Guest, *Ordinary People*
Zora Neale Hurston, *Their Eyes Were Watching God*
Harper Lee, *To Kill a Mockingbird*
Booth Tarkington, *The Magnificent Ambersons*

Plays

Lillian Hellman, *The Little Foxes*
Alfred Uhry, *Driving Miss Daisy*
Tennessee Williams, *The Glass Menagerie* and *A Streetcar Named Desire*

Short Stories

Toni Cade Bambara, "Blues Ain't No Mockin' Bird"

Nonfiction

Maya Angelou, *I Know Why the Caged Bird Sings*
John Berendt, *Midnight in the Garden of Good and Evil*
Anne Moody, *Coming of Age in Mississippi*
Mark Twain, *Life on the Mississippi*

Internet

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"Landmarks at Harvard," <www.news.harvard.edu/hno.subpages/intro_harvard/visiting/landmarks.html>
"Stream of Consciousness Narration," <webserver.maclab.comp.uvic.ca/writersguide/pages/LTStreamConNar.html>

Videos/DVDs

Cat on a Hot Tin Roof
The Long Hot Summer
Ordinary People
The Sound and the Fury
A Streetcar Named Desire

THEMES AND MOTIFS

A study of the central issues and situations in William Faulkner's *The Sound and the Fury* should include these aspects:

Themes

- despair
- retardation
- invalidism
- racism
- promiscuity
- theft
- compassion
- survival
- recompense
- self-knowledge
- responsibility

Motifs

- coping with family and business responsibilities
- living on reduced finances
- seeking comfort in fundamentalism
- assuming the role of rescuer
- comprehending the decline of a family

MEANING STUDY

Below are words, phrases, sentences, or thought units that have particular meaning in the novel. Explain each. Section and page numbers note the context in which the item appears.

1. You aint got to start bellering now, T. P. said. You want some this sassprilluh. ("April Seventh, 1928," p. 37) (*Sarsaparilla, from the Spanish zarzaparrilla or "bramble vine," is a tropical greenbrier of the lily family. Also called*

smilax, with prickly exterior, shiny leaves, and clusters of fragrant flowers, the plant is indigenous to Mexico, Central and South America, and Jamaica. The dried roots and oil, introduced into European pharmacopia in the 1500s as a tonic to combat rheumatism, are used to mask the taste of medicines and flavor a sweet carbonated drink and root beers. The plant is currently sun-dried, bundled, and sold to pharmaceutical houses for use in the synthesis of the steroid progesterone.)

2. "Et ego in arcadia I have forgotten the latin for hay." Father said. ("April Seventh, 1928," p. 44) (*In a family squabble over Maury Bascomb's affair with Mrs. Patterson, Caroline defends her brother against Jason's accusations that Maury is worthless. Jason implies that Maury is useful as a means of making Jason feel superior. He carries the jest further with a partial quotation in Latin. He says, "And I in Arcady," a reference to the rural section of Peloponnesia, and claims to have forgotten the Latin for hay, which is faenum. Caroline bristles at the implication that the Bascombs are hay-seeds and therefore less worthy than the Compsons.)*
3. "Get that soda," Dilsey said. ("April Seventh, 1928," p. 59) (*Luster, Benjy, and Dilsey are in the kitchen enjoying Benjy's 33rd birthday with a cake which Dilsey buys ready-made with her own money so that Jason will not complain about the expenditure. While Benjy is watching the fire in the stove, Luster reaches across him with the stove iron and shuts the door. Benjy, grieved that he can no longer observe the flames, reaches out to the door and burns his hand. Dilsey applies baking soda, the remedy that people relied on for first aid at that time.)*
4. And the good Saint Francis that said Little Sister Death, that never had a sister. ("June Second, 1910," p. 76) (*In his poem "Cantico delle Creature," Saint Francis (1182-1226) speaks his gratitude of brother sun, brother wind, and sister death, "from which no living person escapes." The line haunts Quentin, who is obsessed by sexual desire for his sister. Quentin is unable to apply religious teachings to his misery because carnal thoughts drive spirituality from his mind.)*
5. *The curtains leaning in on the twilight upon the odor of the apple tree her head against the twilight her arms behind her head kimono-winged the voice that breathed o'er eden clothes upon the bed by the nose seen above the apple ("June Second, 1910," pp.105-106)* (*Rendered in italics to differentiate it in time and substance from the standard text, Quentin's thoughts about Gerald Bland give way to memories of Caddy's seducers. Remarks about Gerald's handsome face send Quentin back in time to a night before Caddy's departure when he looked at her in the twilight. The loose flow of images captures an apple tree and a pleasant fragrance. Quentin recalls Caddy's pose and thinks of Eden and the apple, symbols of the fall of man and of his own descent into lust for his sister.*
6. *Father will be dead in a year they say if he doesn't stop*

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drinking and he wont stop he cant stop since I since last summer and they they'll send Benjy to Jackson I cant cry I cant even cry one minute she was standing in the door the next minute he was pulling at her dress and bellowing his voice hammered back and forth between the walls in waves and she shrinking against the wall getting smaller and smaller with her white face her eyes like thumbs dug into it until he pushed her out of the room his voice hammering back and forth as though its own momentum would not let it stop as though there were no place for it in silence bellowing ("June Second, 1910," p. 1424)

(In the spring of 1910, events reach a cataclysmic point for the Compsons. Caddy, unmarried and pregnant with an illegitimate daughter, rejects Quentin's proposal to run away and instead marries Herbert Head. Her fall from innocence arouses an animal response in Benjy, who smells a change in his sister, whose purity once reminded him of the smell of trees. Father Compson, completely withdrawn in an alcoholic stupor, is gravely ill. Caddy, realizing that her marriage will remove one caring person from a blatantly insensitive household, fears for her brother Benji, whose outbursts bring him closer to institutionalization.)

7. Leda lurking in the bushes, whimpering and moaning for the swan, see. ("April Second, 1910," p. 167)

(Shreve, who is classically educated, responds to Quentin's inexplicable outburst against Gerald. Shreve, outraged at Gerald's absurd comments on the nature of women, refers to the female's wish for seduction by conjuring up the image of Leda and the swan. In Greek mythology, Zeus, in the form of a swan, seduced Leda. Leda produced two eggs. One contained a mortal pair, Clytemnestra and Castor. The other nurtured Polydeuces and Helen, the wife of Menelaus. Her immortal beauty led to the outbreak of war between Troy and Greece.)

8. Benjamin the child of mine old age held hostage into Egypt. O Benjamin. ("April Second, 1910," p. 170)

(In the Old Testament book of Genesis, Jacob has ten male children by Leah and his concubines, but Rebekah, the favorite wife, conceives no children. After much worry and waiting, Rebekah gives birth to Joseph. The birth of a second son causes her death (Genesis 35:18). Rebekah had called the infant Benoni or "Son of my sorrow" but the child, like Caroline's Maury, undergoes a name change. Jacob alters the name to Benjamin or "son of my right hand," "son of good fortune," or "son of the south," referring to the tribe's location.

Since Rachel was his preferred wife, her two sons are Jacob's favorite. After Joseph's envious brothers sell him into slavery, Benjamin becomes especially precious to his father. (Genesis 42:38). During a famine, Jacob sends his sons to Egypt to buy grain, where they meet Joseph, now a high-ranking Egyptian official. The brothers fail to recognize their long-lost sibling, who orders them arrested on trumped charges of theft. He keeps Benjamin as a hostage and orders the others to bring their father back with them. A fearful Jacob laments the situation that has put his favorite child into jeopardy, but he goes to Egypt to see if he will be freed. After his father arrives, Joseph reveals his true identity and for-

gives his brothers. The descendents of the twelve sons form the twelve tribes of Israel.)

9. Non fui. Sum. Fui. Non sum. (April Second, 1910, p. 174)

(As he contemplates suicide, Quentin, like Hamlet, ponders the concept of not-being. He translates the idea into Latin, "I have not been. I am. I have been. I am not." He contemplates Caddy's wedding invitation and his remorse at the sale of the Compson's forty acres to pay his tuition. Mixed in with his swirling thoughts are water images, which presage his death by drowning.)

10. "Jason aint comin home. Ise seed de first en de last," she said, looking at the cold stove. "I seed de first en de last." ("April Eighth, 1928," p. 301)

(In the novel's denouement, Dilsey Gibson attends an Easter Sunday service, conducted by the Reverend Shogog from Saint Louis. His revelation opens her eyes to the miasma of the Compson family. Dilsey, who encompasses the qualities that make for strength and endurance, recognizes that the family she serves has no strength. With Jason gone, Quentin dead, and Benjy too impaired to function normally, the Compsons have reached the end of their line.)

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers with quotations from the novel.

Questions 1-5 (Literal Level)

1. Describe the settings.

(Much of this novel is set in the Compson household near Jefferson, Mississippi, the county seat of Faulkner's fictional Yoknapatawpha County. The command post of the house is the kitchen, where Dilsey Gibson feeds the children, superintends Benjy's care, and provides what comfort she can for Maury and Caroline, both of whom languish under her care. Other important parts of the house are these:

- the gate, where Benjy waits for Caddy's return
- the barn, branch, and pasture, where the Compson children play
- the cellar, where T. P. commandeers bottles of "sassprilluh"
- the stairs, where Caroline appears periodically to bemoan her imaginary woes.

Important to Quentin's section, dated June 2, 1910, is his room at Harvard, which he shares with Canadian student Shreve MacKenzie. From the Square, Quentin takes the streetcar to the hardware store and on to the riverbank, near which he drowns himself. In the background, the sound of the campus clock chiming the quarter hour reminds Quentin of the passage of time, which he tries to elude.

Finally, the novel moves to April 8, 1928, and Easter Sunday services at Dilsey's church. It is a bleak, chill setting as Dilsey ventures at eight in the morning outside her cabin, where three mulberry trees, symbols of three crosses, flank the door. From there she pushes on across the yard to the Compson kitchen and makes breakfast.

Later in the morning, beyond the house and down a dirt road Dilsey passes symbols of decay—"small grass-

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less plots littered with broken things, bricks, planks, crockery, things of a once utilitarian value." She approaches the weathered painted church, decorated for the occasion with colored crepe streamers, flowers, and a "battered Christmas bell, the accordion sort that collapses." From Dilsey's deep religious experience, the narrative returns to the chaos of the Compson house, from which Benjy and Luster exit for a ride in the buggy.)

2. Briefly describe the Compson family.

(Descendants of a genteel Southern family, the Compsons lack direction and cohesion. Father Compson, a pretentious alcoholic, spends his time mouthing learned abstractions; Caroline, his egocentric wife, takes to her bed and withdraws from family decision making while expecting Dilsey to wait on her. The children—Quentin, Jason, Caddy, and Benjy—enjoy the usual interests of young people. They play in the swing, at the barn and branch, and in the yards of Negro cabins. Because of his mental defect, Benjy remains infantile from birth to the age of 33. In addition to the six Compsons, the extended family includes Caroline's ne'er-do-well brother, Maury Bascomb, and Dilsey's children—T.P., Versh, Luster, and Frony—and Dilsey's husband, Roskus, who suffers with rheumatism.)

3. Describe Benjy's response to family situations.

(Inarticulate and emotional, Benjy reacts to simple stimuli, particularly warmth, softness, food, light, fragrance, and food. Like a puppy, he loves his sister Caddy, who tries to carry and mother him and feeds him at the table. He associates her reliability and goodness with the smell of trees. At puberty, as Caddy takes up perfume and female behaviors, she no longer exudes the clean smell of nature. Benjy, confused and dismayed, wails as events carry his sister farther from the family circle toward sexuality and depravity.

To assuage Benjy's spells of moaning and crying, his keepers walk him in the pasture and out to the gate, take him to the barn, tend him in the kitchen and by the fire-side, and take him for rides in the buggy. In the evenings, Benjy delights in the fire and reflected glimmers in the mirror. For comfort, he clutches Caddy's satin wedding shoe. Later, when he sees his mutilated body reflected in the glass, he wails for his lost manhood, which he perceives not as sexuality but as emblem of betrayal and loss.)

4. Discuss the Compson family's diminution.

(Gradually, the Compson family is losing its self-respect, prestige, wealth, and nobility. The abdication of the parents leads to poorly socialized children. Quentin, who seeks the greatest amount of parental approval, contemplates incest and regrets Caddy's slide into promiscuity. Caddy, who perceives the collapse of the Compsons early in childhood, muddies herself physically and symbolically, and becoming sexually active with numerous partners, none of whom bring her any satisfaction or joy. Eventually, she finds herself pregnant, probably by Dalton Ames, and marries Herbert Head as a token response to family shame and outrage.

Jason, the most callous of the family's offspring, schemes to control as much of the Compson money as he can get his hands on. Symbolically, in childhood, Jason was secretive and conniving, forever walking

about with his hands in his pockets. He denigrates the servants, taunts his niece, and parries disrespectful words with authority figures, especially the sheriff and his mother. By his mid-thirties, he has no respect or compassion for anyone and is therefore a poor candidate for husband and father. Ironically, because of Quentin's death and Benjy's impairment, Jason is the last hope for carrying on the Compson family name.)

5. Explain Quentin's disillusion.

(Unable to make sense of life, Quentin attends classes at Harvard and ostensibly prepares himself for a career, but still muddles through the quandaries of childhood. Because he cannot find an adult love equivalent to his plaintive longing for Caddy, he struggles in a dangerous approach/avoidance relationship with his sister and mentally battles her lover, Dalton Ames. Quentin is intelligent and decent enough to recognize incest as moral decay. In his mind, shredded pleas for atonement interrupt his train of thought. The words "Father forgive" illustrate the temporal/divine nature of his search.

Quentin bears the burden of Southern chivalry. He is proud of the Compson name and attempts to uplift the flagging family escutcheon, but knows intuitively that his efforts are as doomed as his passion for Caddy. As forces push him to an unanswerable question of honor, he takes refuge in holding back time. Temporarily, he halts it by removing the hands from his watch, but cannot elude the tower clock, which chimes the quarter hour. Ultimately, he kills himself.)

Questions 6-8 (Interpretive Level)

6. What is the significance of the title?

(Faulkner draws on the desolation and moral collapse of Macbeth, Act V, Scene 5, for a suitable title: "Out, out, brief candle! Life's but a walking shadow, a poor player that struts and frets his hour upon the stage and then is heard no more: it is a tale told by an idiot, full of sound and fury, signifying nothing." The words, taken from a low moment after Lady Macbeth's suicide, have multiple meaning for Faulkner's text.

On the surface, the phrase seems to apply to Benjy's inchoate response to situations that he cannot comprehend and frustrations that he cannot combat. His memories, unbound by time order or logic, flow in an unsequenced stream, triggered by sense impressions of favorable events that he recalls. His verbal response is sound and fury lacking perceivable sense.

More to the point of the novel is the overall lack of sense and cohesion as the Compsons drift toward depravity and ruin. The paired nouns of the title apply to the sound of Quentin's watch, ticking inexorably toward his death, Benjy's resistance to change, and Jason's fury at having to shoulder responsibility for family finances and to absorb the loss of funds that his niece takes. In the final segment, the sound and fury of Reverend Shegog's sermon jolts Dilsey to an understanding of the grievous state of the Compsons and her inability to rescue them from chaos.)

7. Explain the role of stream of consciousness in the novel. (Faulkner's famed stream of consciousness is essential to the success of *The Sound and the Fury*. The free flow of events in the characters' minds expresses the Compson children's relationship to each other and to their fam-

THE SOUND AND THE FURY

ily's overall decay. A necessity in the expression of Benjy's truncated perceptions, the loosely connected vignettes demonstrate how memory enters and recedes from his consciousness. Likewise, in Quentin's emotional turmoil, the free association of ideas and feelings displays how an intellectual mind attempts to find meaning from the elements of tragedy.

When Faulkner abandons the maelstrom of free-flowing thought, he moves into the least admirable character, Jason, in whom there is no hope for the family's future. By emphasizing the futile attempts of the other two brothers to locate love and meaning amid the family's dysfunction, Faulkner heightens the tragedy of their dissociation and impairment and ultimately of the family's doom. To Dilsey, the fall needs only one phrase to capture its poignance, "the first and the last.")

8. Discuss the motif of light and shadow.

(Images of light and dark are crucial to the novel's thematic structure. Benjy, who comes the closest to pure emotion, reaches for fire with the innocence of an infant. Without regular attendance, he harms himself, for instance, when he burns his fingers on the stove. In contrast, Quentin, darkly shadowed by taboo thoughts of incest, deserts the light in favor of darkness, symbolized by fantasized union with Caddy. As he bends over the water moments before drowning himself, his shadow reaches up to embrace him and welcome him to the dark world that he chooses for himself.

Contrasting both Benjy and Quentin, Jason lives the yin and yang of light and shadow. His hand reaches for money as a reason for living. His spirit, which rejects human contact, pushes love away with both hands. His only human relationship is a lustful, commercial relationship with a Memphis mistress. For Jason, the light of love and reason have no place in a shadowy soul haunted by the dim interplay of vengeance and evil.)

Questions 9 and 10 (Critical Level)

9. Why does this novel deserve its fame?

(Since its publication, *The Sound and the Fury* has received an outpouring of critical interest. Like his fore-runner, James Joyce, Faulkner delves into the formation of human thought and the resulting lingual expression of fact and emotion. Critics, unaccustomed to so disconnected a text, have written reams of appraisals and analyses, most of which laud Faulkner's genius and courage in attempting so arcane a method.

To the current reader, the novel still holds a high place, not only in Southern or American fiction, but world literature as a whole. The experimental style allows the reader to peruse a definable era in Southern history. Its recreation sheds light on later times, particularly the Civil Rights movement and the evolution of women's rights. In terms of universality, the novel delineates the dissolution of an era and a lifestyle, in this case Southern gentility and racial superiority. The concluding Easter Sunday apotheosis helps the reader place the Compsons' loss of stature within the framework of Southern society.)

10. What is the best method of approaching the novel?

(For the student, the novel presents a serious challenge to the usual mode of comprehension. Like many classic works, *The Sound and the Fury* requires multiple readings. Many people, after downing the novel in a first

reading, reassemble the chapters in reverse order and read it again. By ending with the inarticulate Benjy, readers are able to fill in the gaps in their understanding and gather more details from the plot.

A worthy method of study is the alignment of stated and implied times along with places and people. Certain information, such as the temperature and the type of foliage that is blooming, connects events at least with recognizable seasons and therefore with details, such as the deaths of Damuddy, Father Compson, and Roskus. Also, the degree of maturity in the characters gives some notion of date, such as events that occur before Quentin's puberty or after Caddy's loss of virginity.

As readers work through some of the thornier aspects of sequence, the themes comes into tighter focus. The nature of Benjy's impairment, for example, illustrates how keenly he relies on shattered bits of memory to illuminate the vast amount of life that he finds incomprehensible. At the same time, the reader becomes cognizant of Benjy's humanity. In time, the reason for Faulkner's ordering seems clear: he begins his novel through the eyes of an idiot and ends with that same frameless perspective to illustrate the essence of the novel—the dissolution of meaning in a family that lacks both morals and hope.)

Questions 11-14 (Creative Level)

11. Read "The Odor of Verbena," "The Bear," or "Rose of Lebanon," a Faulkner short story first published in 1996. Determine how the concept of honor revealed in these stories relates to Quentin's yearning for a workable solution to his dilemma.
12. Draw a genealogy of the Gibsons and the Compsons. Include dates and character information from other stories and novels by Faulkner.
13. Explain in a short speech what hope Faulkner holds for the Southern family.
14. Using Faulkner's Nobel acceptance speech, justify his choice of faltering Southern gentility as a suitable topic for a novel.

ACROSS THE CURRICULUM

Art

Make an illustrated notebook of Southern cooking and food service. Highlight the customs, meals, and rituals that mark such special occasions as weddings and Easter festivities.

Cinema

View the films *The Reivers*, *Tobacco Road*, *Hurry Sundown*, *The Long Hot Summer*, *Cat on a Hot Tin Roof*, *A Streetcar Named Desire*, *Raintree County*, *Summer and Smoke*, *Roots*, and *Band of Angels*. Compare the movies' settings, themes, and dialogue to those of *The Sound and the Fury*. Comment on the interplay of people of different ethnic, social, and religious backgrounds.

Drama

1. Draw stage settings for a dramatization of the buggy ride with Queenie, interaction between college roommates, Caddy's teen years, the sale of the pasture, Mrs. Compson's ailments, Miss Quentin's flight, and Jason's importance as head of the Compson household. Supply sketches of costumes and props, such as Caddy's drawers, golf pennants, reins, watch, Bible, window shades,

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broken clock, cold breakfast, money box, and wedding shoe.

2. Create a storyboard account of the arrival of Jason's niece and her contribution to family disorder.
3. Role-play Caroline's response to Quentin's suicide or Jason's reaction to the sheriff's refusal to pursue his niece.

Education

Brainstorm ways of preparing Quentin to enter Harvard University. Discuss areas of his education that are stilted and romantic. How could his father have taught him more about practicality and self-awareness?

History and Social Studies

1. Discuss with a small group family patterns of behavior and expectations. Explain why Jason's niece appears to relive Caddy's errors in judgment.
2. Report orally on the physical and psychological effects of financial decline. Explain why the sale of the pasture upsets Benjy, even though he understands nothing about money and property.
3. Divide the class into small groups to brainstorm ways to improve the Compson's lifestyle. Suggest ways of involving Caroline in her children's lives and methods of improving her health and energy. Discuss how firm parenting might have prevented Caddy's loss of virginity, Jason's greed, Miss Quentin's theft and disappearance, and Quentin's suicide.
4. Compose an extended definition of aristocracy. Explain why the term no longer describes the Compsons.
5. Based on your understanding of the novel, lead a panel discussion of the effects of alcoholism, neurosis, suicide, promiscuity, theft, and retardation on family life. Support your opinions with facts from census reports, sociological surveys, and statistics obtained from almanacs and economic and health surveys.
6. Create a mural or web site on the Mississippi. Note sections along the Delta where Southern mansions and monuments survive from the ante-bellum plantation era.
7. Describe the culture and lifestyle of people who pretend to be aristocratic by concealing decay, poverty, and loss of leadership.
8. Make a web site or bulletin board characterizing religious fundamentalism in the South.

Language Arts

1. Contrast news releases for radio, television, or print announcing the deaths of Quentin and Mr. Compson. Indicate which source is the best vehicle to express their social prominence in the community.
2. Prepare a dialogue dramatizing Dilsey's dismay at having to hold together a disintegrating family. List her comments concerning Caroline, Benjy, Caddy, Quentin, Jason, and Caddy's daughter.
3. Design markers for the graves of Quentin and Mr. Compson. Cite dignified passages for their headstones.
4. Lead a debate about Caddy's reaction to seduction and courtship. Determine the likelihood that she will be a worthy and responsible parent.
5. Read aloud from nonfiction, novels, plays, and stories that contrast Southern aristocrats and poverty, such as Dorothy Allison's *Bastard Out of Carolina* or Alfred

Uhry's *Driving Miss Daisy*.

6. Explain in a theme the significance of the title, particularly as it applies to William Shakespeare's *Macbeth*. Propose other titles that express the decline of a prominent Mississippi family.
7. Write a theme in which you explain the role of a minor character, such as T. P., Herbert Head, Shreve McKenzie, Reverend Shegog, Spoadie, Lorraine, Earl, Dalton Ames, Roskus, Damuddy, Frony, Julio, and Luster. Determine which characters realize the Compsons' decline.

Law

1. Read aloud state laws governing the rights of retarded adults. Determine whether the Compsons violate Benjy's rights by confining him and having him castrated.
2. Make a chart of advice to Jason concerning his rights to ill-gotten money. Determine whether theft from a thief is a crime.

Psychology

1. Describe aloud the drive for survival. Explain why Benjy survives, how Caddy flees a miserable situation, how Jason compensates for a lack of trust and love, and why Dilsey continues to serve people who neither respect nor value her.
2. Suggest ways that the theft will affect Jason and his role as head of the household.
3. Using incidents from the book, comment on gradual changes in the Compsons. Discuss how repeated loss wears down social mores.
4. Explain why Southern mores puzzle outsiders like Canadian Shreve McKenzie.

Religion

1. Explain the significance of Easter Sunday to Dilsey. Where does she acquire the phrase "the first and the last"? What is the nature of her vision? What is her emotional response to apotheosis?
2. Make an oral presentation on the Bible character Benjamin. Explain the implications of Benjy's new name.

Science and Health

1. Compose a lecture on hypochondria and self-imposed invalidism. Account for Caroline's malaise and her demands for full-time care. List aspects of life that she can't face.
2. Discuss dangers to Benjy. Justify the family's selection of keepers to guard him from harm. Explain why castration makes the job easier.
3. Write an encyclopedia entry on suicide. Add details that explain why Quentin bears a heavy load of guilt and why he confesses to his father.
4. Make a chart of the causes of mental retardation. Include disease, birth defects, and head injuries.

Speech

1. Organize a discussion of racism and other forms of persecution, classism, and exclusion. Answer these basic questions: What makes people belittle identifiable groups, especially innocent members such as kind old women and children? How does Dilsey establish her importance to the Compson children and their invalid mother? How do sermons, books, plays, monuments, music, murals, and other forms of creativity help quell

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hatred and prejudice?

2. Compose a tour guide of places significant to William Faulkner's life and legend, especially Canada, Hollywood, and New Orleans. Name sections of Oxford that are meaningful, particularly the college campus, power plant, and post office.

STUDENT INVOLVEMENT ACTIVITIES

1. Read Faulkner's short story "That Evening Sun Go Down." Write an explanation of how the plot of the story intersects with the novel. Discuss the interaction between privileged white children and the poor blacks who feed, tend, and rear them.
2. Rewrite passages of conversation from the novel, replacing dialect with standard English. Make a list of grammatical changes and elisions that mark the style of dialect. Compare the Mississippi Delta dialect with other Southern regional speech, particularly Cajun, Gullah, Southern mountain, and Tidewater.
3. Citing specific examples of interaction and attitude, compare the relationship of any two of the Compson children to the older and younger brothers in Faulkner's "Two Soldiers."
4. Write a report on laws governing mistreatment of retarded children in your state. Explain why regulations are so stringent in matters concerning how such children are diagnosed, housed, restrained, and educated.
5. Make a timeline of the history of Southern literature, including the works of dramatists, poets, short story writers, and novelists such as Tennessee Williams, Eudora Welty, Katherine Anne Porter, and Robert Penn Warren.
6. Add a chapter to the book written from the point of view of Luster, Uncle Maury, Reverend Shegog, Dalton Ames, Spoadie, or Shreve MacKenzie. Explain public reactions to the Compson family's deterioration.
7. Write an essay describing Southern attitudes toward money, power, and social class. Quote Father Compson, Jason, Caroline, Quentin, Caddy, Shreve, Dilsey, and others to support your thesis.
8. List in chronological order events that happen in the book. Include Quentin's suicide, Caddy's seduction, the birth of Benjy, the sale of the pasture, Benjy's name, Damuddy's death, Miss Quentin's birth, Caddy's wedding, Easter Sunday at Dilsey's church, Uncle Maury's affair, Benjy's castration, and Jason's cheating his mother of large sums of money.
9. Prepare an illustrated glossary of names and their connections to literature and religion, particularly Benjamin, Jason, Reverend Shegog, Shreve McKenzie, and Uncle Job.
10. Write an extended definition of stream-of-consciousness narrative. List its strengths and weaknesses as a means of conveying chronology and mood.

ALTERNATE ASSESSMENT

1. List examples of miscommunication between members of the Compson family.
2. Compile a list of actions that demonstrate difficulties in understanding and managing Benjy.
3. Compose a scene in which Jason locates his niece and the stolen money.

4. Make a character list and explain the character flaws of each, including

Jason's greed, Dalton Ames's lust, Benjy's inability to communicate, Caroline's despair, Luster's impatience, Quentin's guilt, Shreve McKenzie's disdain for Southerners, Caddy's misbehavior, and Miss Quentin's conniving.

5. Account for the use of Easter as a motif of failure and resurgence.

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VOCABULARY TEST

In the paragraphs below, replace each underlined word with the original word. Select from the list that follows. You will have answers left over when you finish.

abject	countrified	harness	magisterial	shabby
abnegation	dispersed	immolation	napped	sonorous
bulk	dwarfed	imposing	preceded	unction
clergyman	exhumed	indescribable	profound	undersized
consternation	expectant	insignificant	reverted	wizened

Most of the women were gathered on one side of the room. They were talking. Then the bell struck one time and they **scattered** (1) _____ to their seats and the congregation sat for an instant, **prepared** (2) _____. The bell struck again one time. The choir rose and began to sing and the congregation turned its head as one as six small children—four girls with tight pigtailed bound with small scraps of cloth like butterflies, and two boys with close **kinky** (3) _____ heads—entered and marched up the aisle, strung together in a **binding** (4) _____ of white ribbons and flowers, and followed by two men in single file. The second man was huge, of a light coffee color, **grand** (5) _____ in a frock coat and white tie. His head was **powerful** (6) _____ and **wise** (7) _____, his neck rolled above his collar in rich folds. But he was familiar to them, and so the heads were still **turned** (8) _____ when he had passed, and it was not until the choir ceased singing that they realized that the visiting **pastor** (9) _____ had already entered, and when they saw the man who had **led** (10) _____ their minister enter the pulpit still ahead of him an **unrepeatable** (11) _____ sound went up, a sigh, a sound of astonishment and disappointment.

The visitor was **small** (12) _____, in a **poor** (13) _____ alpaca coat. He had a **shrunk** (14) _____ black face like a small, aged monkey. And all the while that the choir sang again and while the six children rose and sang in thin, frightened, tuneless whispers, they watched the **worthless** (15) _____ looking man sitting **overwhelmed** (16) _____ and **rustic** (17) _____ by the minister's imposing **size** (18) _____, with something like **confusion** (19) _____ . . . The minister rose and introduced him in rich, rolling tones whose very **shallowness** (20) _____ served to increase the visitor's insignificance.

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COMPREHENSION TEST A

Part I: Identification (20 points)

Identify the character who is speaking.

- _____ 1. Wish I could go . . . I could ef I jes had a quarter.
- _____ 2. But as long as I am buying food for people younger than I am, they'll have to come down to the table to eat it.
- _____ 3. I suppose women who stay shut up like I do have no idea what goes on in this town.
- _____ 4. Why does he treat me like this, Grandmother?
- _____ 5. Gwine git Benjy dressed en bring him down to de kitchen, whar he wont wake Jason en Quentin.
- _____ 6. I got the recollection and the blood of the Lamb!
- _____ 7. If you had any actual proof, I'd have to act. But without that I dont figger it's any of my business.
- _____ 8. Do you think buzzards are going to undress Damuddy . . . You're crazy.
- _____ 9. Maury says he going to shoot the scoundrel . . . I told him he'd better not mention it to Patterson before hand.
- _____ 10. You can be oblivious to the sound for a long while, then in a second of ticking it can create in the mind unbroken the long diminishing parade of time you didn't hear.

Part II: Completion (30 points)

Fill in each blank with a word from the list that follows.

apple	Dan	Harvard	show	Spoad
asylum	drawers	Jesus	Shreve	sticks
Bible	Father	Latin	sister	stove
cabin	flower	pasture	slipper	swing
cake	golf ball	sassprilluh	soap	trees

1. She wadded the _____ and scrubbed Caddy behind with them.
2. The broken _____ drooped over Ben's fist and his eyes were empty and blue and serene again . . .
3. Did you ever have a _____? No but they're all bitches.
4. We drank the _____ and T. P. pushed the bottle through the lattice, under the house, and went away.
5. They were hitting little, across the _____.
6. It was two now, and then one in the _____.
7. "I got to go to that _____ tonight." Luster said.
8. "What to buy a _____," Luster said.
9. The fire came behind me and I went to the fire and sat on the floor, holding the _____.
10. I said I have committed incest, _____ I said.
11. If you attend _____ one year.
12. I stamped the two envelopes and mailed the one to father and put _____'s in my inside pocket, and then I remembered where I had last seen the Deacon.
13. I haven't got much pride, I cant afford it with a kitchen full of niggers to feed and robbing the state _____ of its star freshman.
14. I sees Calvary, wid de sacred trees, sees de thief en de murderer en de least of dese; I hears de boastin en de braggin: Ef you be _____, lif up yo tree en walk!
15. She smelled like _____.

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Part III: True/False (20 points)

Mark the following statements either **T** for true or **F** for false.

- _____ 1. Caroline lends money to Maury because he is her brother and the last Bascomb.
- _____ 2. Jason believes that Earl is not a good businessman.
- _____ 3. Caroline admits that she is unable to control her granddaughter.
- _____ 4. Benjy's name was originally Benjamin.
- _____ 5. Caroline refuses to believe that Caddy disgraced the Compson family by having to get married.
- _____ 6. On the night of Caddy's wedding, the servants see a snake.
- _____ 7. Benjy howls because his sister runs away with a circus performer named Charlie.
- _____ 8. Quentin loses a fight with Dalton Ames and embarrasses himself in front of his friends.
- _____ 9. Quentin commits suicide because his family's honor is destroyed by his sister's promiscuity.
- _____ 10. Caddy admits that she does not enjoy making love.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Describe the effect of Caddy's behavior on the family.
2. Contrast Quentin and Jason in their attitudes toward material goods and love.
3. Predict the lifestyle of the next generation of Compsons.
4. Discuss the controls on the Compson children's behavior.
5. Express Dilsey's strengths as a mother figure.

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COMPREHENSION TEST B

Part I: Short Answer (20 points)

Supply a name in answer to the following questions. Explain what each question signifies about that person.

1. Who is never allowed to see Miss Quentin?
2. Who is unable to understand time?
3. Who arrives from Saint Louis?
4. Who removes the hands from a watch?
5. Who sits in the swing with Charlie?
6. Who worries about having to support the family?
7. Who quotes Roman authors?
8. Who trusts Earl?
9. Who writes a letter explaining the removal of money from Caroline's bank account?
10. Who demands water for a hot water bottle?

Part II: Description (30 points)

Place an X by every statement that is true of members of the Compson family.

- _____ 1. Quentin is the oldest child.
- _____ 2. Caroline's family were Gibsons.
- _____ 3. Uncle Maury wants to place Benjy in the state asylum.
- _____ 4. Father Compson does not often interact with his children.
- _____ 5. Mrs. Compson regrets that she never became an actress.
- _____ 6. Caddy speaks for herself and explains why she dishonored the family.
- _____ 7. Caddy lies in a creek and tries to purify her body.
- _____ 8. Jason, Caroline's favorite child, is selfish and cruel.
- _____ 9. Caroline renames Benjy so that he will not disgrace Maury.
- _____ 10. Benjy is confused when he hears the golfers call "caddie."
- _____ 11. On Easter Sunday, Caroline takes Benjy to church.
- _____ 12. Because of his mental handicap, Benjy is castrated.
- _____ 13. Miss Quentin returns home from school promptly at 3:00.
- _____ 14. Uncle Maury knows that Jason is stealing Caddy's checks.
- _____ 15. Quentin revives memories of Caddy when he meets Natalie.

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Part III: Matching (20 points)

Match the following beginnings of sentences with their conclusions.

- _____ 1. Her hair was like fire, and little points of fire were in her eyes,
- _____ 2. I'm talking about cruel fate in eight yards of apricot silk and
- _____ 3. He held a saw in his left hand, the blade sprung a little by pressure of his hand,
- _____ 4. I says I've tried to keep you from being worried by her;
- _____ 5. He has never given me one moment's sorrow since I first held him in my arms I knew then that he was to be my joy and my salvation
- _____ 6. I give it to you not that you may remember time,
- _____ 7. Then the barn wasn't there and
- _____ 8. Poor Quentin youve never done that have you
- _____ 9. Talking about the body's beauty and the sorry ends thereof and
- _____ 10. Like I say, if he had to sell something to send Quentin to Harvard we'd all been a damn sight better off

- A. more metal pound for pound than a galley slave and the sole owner and proprietor of the unchallenged peripatetic john of the late Confederacy.
- B. I thought that Benjamin was punishment enough for any sins I have committed.
- C. if he'd sold that sideboard and bought himself a one-armed strait jacket with part of the money.
- D. and I went and Father lifted me into the chair too, and Caddy held me.
- E. we had to wait until it came back.
- F. I says far as I'm concerned, let her go to hell as fast as she pleases and the sooner the better.
- G. how tough women have it, without anything else they can do except lie on their backs.
- H. and he was in the act of striking the blade with the worn wooden mallet with which she had been making beaten biscuit for more than thirty years.
- I. and Ill tell you how it was Ill tell Father then itll have to be because you love Father then well have to go away amid the pointing and the horror.
- J. but that you might forget it now and then for a moment and not spend all your breath trying to conquer it.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Contrast Caroline, Caddy, and Dilsey as mother figures.
2. Discuss Jason's plans to relieve himself of family responsibilities.
3. Explain the role the servants play in the Compsons' daily affairs.
4. Discuss the significance of the title.
5. Summarize the impact of the guest minister from Saint Louis

THE SOUND AND THE FURY

ANSWER KEY

VOCABULARY TEST

- | | |
|----------------|-------------------|
| 1. dispersed | 11. indescribable |
| 2. expectant | 12. undersized |
| 3. napped | 13. shabby |
| 4. harness | 14. wizened |
| 5. imposing | 15. insignificant |
| 6. magisterial | 16. dwarfed |
| 7. profound | 17. countrified |
| 8. reverted | 18. bulk |
| 9. clergyman | 19. consternation |
| 10. preceded | 20. unction |

COMPREHENSION TEST A

PART I: Identification (20 points)

- | | |
|-----------------|--------------------|
| 1. Luster | 6. Reverend Shegog |
| 2. Jason | 7. Sheriff |
| 3. Caroline | 8. Caddy |
| 4. Miss Quentin | 9. Mr. Compson |
| 5. Dilsey | 10. Quentin |

PART II: Completion (30 points)

- | | | |
|----------------|--------------|-------------|
| 1. drawers | 6. swing | 11. Harvard |
| 2. flower | 7. show | 12. Shreve |
| 3. sister | 8. golf ball | 13. asylum |
| 4. sassprilluh | 9. slipper | 14. Jesus |
| 5. pasture | 10. Father | 15. trees |

Part III: True/False (20 points)

- | | |
|------|-------|
| 1. T | 6. T |
| 2. F | 7. F |
| 3. T | 8. F |
| 4. F | 9. T |
| 5. F | 10. T |

Part IV: Essay (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Short Answer (20 points)

- | | |
|--------------------|----------------|
| 1. Caddy | 6. Jason |
| 2. Benjy | 7. Mr. Compson |
| 3. Reverend Shegog | 8. Jason |
| 4. Quentin | 9. Maury |
| 5. Caddy | 10. Caroline |

Part II: Completion (30 points)

- | | | |
|------|-------|-------|
| 1. X | 6. | 11. |
| 2. | 7. X | 12. X |
| 3. | 8. X | 13. |
| 4. X | 9. X | 14. |
| 5. | 10. X | 15. X |

Part III: Matching (20 points)

- | | |
|------|-------|
| 1. D | 6. J |
| 2. A | 7. E |
| 3. H | 8. I |
| 4. F | 9. G |
| 5. B | 10. C |

Part IV: Essay (30 points)

Answers will vary.



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